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THE BUILDING REVIEW



JULY, 1922

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Published in San Francisco



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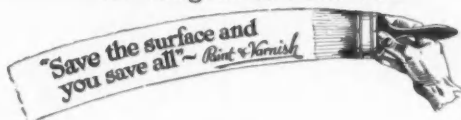
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THE BUILDING REVIEW

VOL. XXII

JULY, 1922

NO. 1

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The BUILDING REVIEW

VOL. XXII

SAN FRANCISCO, JULY, 1922

No. 1



"Placed in the corner of a garden"



"The high-stepped gable"

A STUDIO HOME OF THIRTEENTH CENTURY DESIGN

By CLARA FASSETT

Occasionally it happens that a would-be home owner, with a long cherished idea of an unusual house, will join forces with an architect who has the imagination and inspiration to carry out the originator's plan with a few happy suggestions of his own, even

disregarding time honored prejudices and hide-bound rules which are laid down in every art, and to defy which, one needs to be sure of himself and bold. Now I do not mean to imply that there is anything particularly in defiance of precedent, or even of

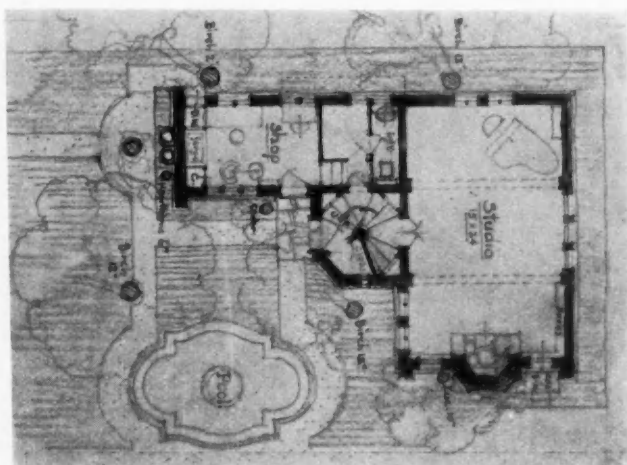
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the laws of unity and harmony, in constructing a house which displays exteriorly the features of a thirteenth century French chateau, while inside it is most twentieth century as to modern conveniences; on the contrary, when these two rather opposing themes are brought into harmony, with the result of pleasing the eye and arousing the interest, it should be considered an achievement.

The studio home of Mr. Digby Brooks of San Francisco is an example of how a dream-house, which has lived in the artist's mind for years, became a reality in hollow tile and timber, with the help of a sympathetic architect—Mr. Henry Gutterson.

This miniature towered and turreted chateau of Old France, of the style of the thirteenth century, represents a type of feudal architecture at its best. Introduced into Northern France by the Norsemen, it combined the essentials of a stronghold and fort with a feeling of dignity and usefulness; also it had a certain aristocratic air, a typical French spirit of lofty disdain for the merely utilitarian fortress-like qualities necessary to existence in times of war, and which in time of peace gave place to a life of "elegant leisure which fostered the arts, patronized letters, and amused itself in diversions." While this little castle lacks moat and draw-bridge, the walled-in court and other defensive parts, yet as a place of beauty to inspire the artists who live and work in it, it is a happy and fitting type of architecture for a studio home.

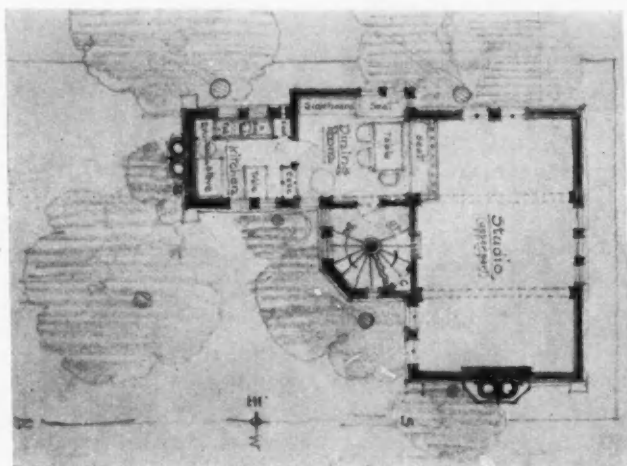
Its placement in the corner of a garden surrounded and half hidden by tall trees, English hawthorn and Japanese quince, gives a feeling to the beholder of unreality, of being transported to mediaeval France or to Fairyland. A Howard Pyle castle visualized before your eyes—or could it have been drawn in its buoyant color by Maxfield Par-

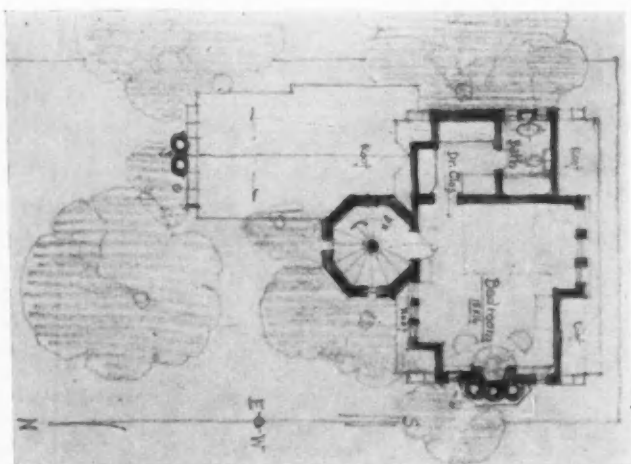


rish's brush, and, surrounded by puffs of smoke, will presently vanish into the blue sky?—a fairy dream! Or, perhaps we have come upon the enchanted "Castle of Broci-lande," located, as the French version of King Arthur has it, in Brittany. But it is a very real house, and expresses delightfully whimsically the personality of its dwellers.

A real "castle" of course is never new, and while this one is less than a year old, the illusion of age is created by the "atmospheric setting"—a theatrical phrase which is most apt in describing the surrounding landscape features; the quaint garden, with fountain and sun dial forming the approach, was already there, and the birch trees that frame the tower and door-way with such seemingly careful design, had grown old before the house was built. It was simply a case of utilizing as a setting an old-time garden, with extremely pleasing effect. Therefore it does not look like a new house, but one that was built when the trees were young and growing.

The material of which the house is built is hollow tile of an orange terra cotta color, its rough surface having the appearance of hand trowelling. These tiles are put together with cement mortar tinted to harmonize in color. The roof is slate, and the flat-topped turret—a model of pre-Gothic type—is faced with redwood boarding, which looks at present a bit new, but will in time soften and blend in with the gray-green of over-hanging branches. Small as the house is, yet its silhouette against the sky when viewed from front, side or rear, presents an interesting variety of line and mass. From the front the tower and roof lines shaded by graceful birches present a most ideal composition; from the back, the chimney, which manages to look of the same age and period, is really





built of modern sewer pipe. A winding path of irregular cement blocks with a look of time worn stone leads to the doorway thru the tower. This tower is part of the main wing—the “donjon keep”, speaking in terms of mediaeval architecture; in the left wing, which would properly be called the “scullery”, is Mr. Brooks’ shop on the lower floor, while above is the kitchen and dining-room. The main portion consists of a music room extending the length of the house, with chamber, dressing-room and bath above.

Entering the arched doorway, which is lighted by a copper lantern of thirteenth century design, we find ourselves at the foot of a spiral stairway which leads to the top of the tower, reminding us of the gray stone Westminster Abbey stairway. The steps are of oak and newel post of Oregon pine stained greenish-gray. The hand-rail is of hemp rope attached to the wall by toggle-bolts of iron. Narrow openings which we accept so casually from the outside as windows peculiar to a tower reveal to us their true meaning when we study them from the inside. A window as a means for letting in light and air or revealing a view, was unknown to the inhabitants of feudal castles. Those developed in course of time from mere port-holes thru which to pour melted lead on the besieging enemy, to narrow slits of windows or *meurtriers*. Beside these windows how many fair ladies have watched and waited for the jousting knight to return, victorious with banners proudly flying, or borne on a pall by his sorrowing squires!

The first landing opens on the “dining deck” overlooking the music room, and which to be historically accurate would be used as a musicians’ balcony. It is nine by thirteen feet and large enough to accommodate a small table, chairs and buffet. A

swinging door leads to the kitchen, and to the left of the door is a sliding panel, a convenience for serving. The kitchen, though only eight feet square, is equipped in the most modern apartment house style. As you stand in the center of the room, you can reach everything from that point, which as every house wife knows is one of the tests of the up-to-date kitchen; the stove must be convenient to the sink, the kitchen cabinet must be on intimate terms with the stove, there must be the smallest possible amount of floor space to clean, etc. And all of these points have been observed in this twentieth-century kitchen in a thirteenth-century house.

The music and living room strikes again the note of mediaevalism, with its high ceiling supported by rough-hewn pine rafters, its walls of the red tile unplastered. At one end is the fire-place, with over-mantle decoration an armorial panel of painted concrete; time and smoke will soften the brilliant azure field, and bring it into more harmonious relationship with its surroundings. The furnishings show a thought for modern comfort, with here and there an antique piece—a red and yellow Chinese chest, an early English



“Shaded by graceful birches”

THE BUILDING REVIEW

carved settle. The high windows are undraped; in fact there is almost a total absence of textiles in the room, except for the arras hanging below the balcony, a background for the carved seat. This absence is not felt, however, because of the happy distribution of color in the walls, rugs, paintings and bits of glowing copper. We feel that drapery would be meaningless here—it would destroy the feeling of bold simplicity. A proper balance is maintained between the antique and modern, by the presence of the grand piano, cozy tea-table and really comfortable chairs, and in contrast to the Great Hall of feudal times, plenty of light through the spacious windows, and genuine heat from the wide, deep fire-place.

The sleeping room above is more modern in character, as no one now-a-days, not even the most enthusiastic collector of antiques, would care to sleep in a thirteenth century bed-room. It is paneled in grey-stained pine; the fire-place of grey stone is flanked by orange curtained windows. The built-in features—the joy of a servant-less house—consist of wardrobes designed to fit the garments which the hold, and in the dressing-room are shoe-closets and hat-cupboards.

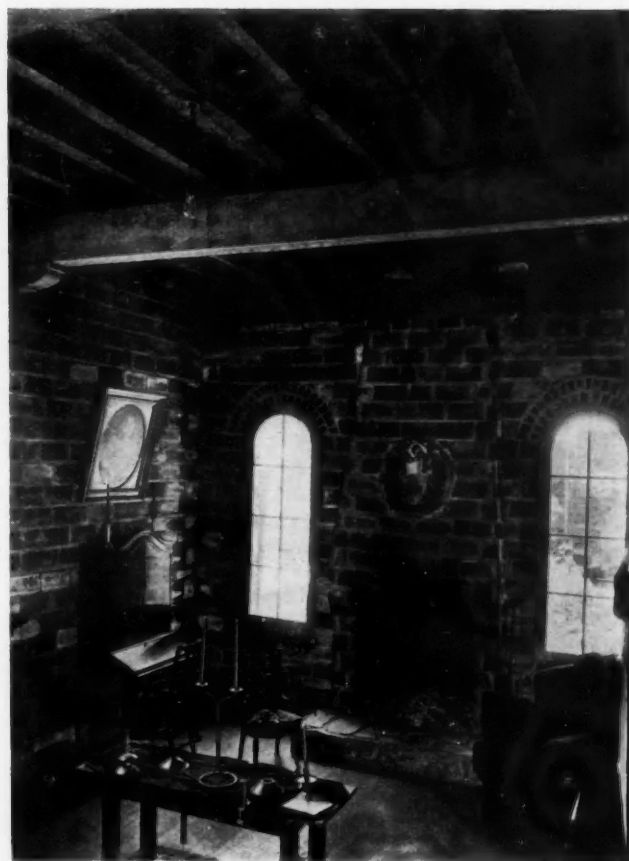
The bath-room is reached through the dressing-room, and the feminine eye (quick to take in such details) observes two important things. One is that instead of putting the laundry in the basement—which requires extra plumbing and causes a sinking feeling in the chest every time one thinks of going down one or two flights of stairs to do a bit of washing—two small tubs are installed in a corner of the bath-room. As the owner says “in a maid-less house everybody washes in the bathroom anyway, so why not have the facilities there?” Which is a most sensible idea. The other important item is that laundry tubs and wash bowl are of a height to be conveniently reached by a normal man or woman, not planned for dwarfs or under sized people as these fixtures in most houses seem to be.

Needless to state this was a matter which required the personal attention of the builder and was firmly insisted upon.

The individuality of the owner is expressed in some interesting examples of his craft, door-plates and handles, lighting fixtures of hand-wrought copper—all in the spirit of the period and harmonizing through rich con-

trast with the prevailing color-scheme of terra cotta and grey-green.

One hardly knows after a view of this unique little “chateau”, whether he is the more impressed with the romantic appearance of the “fairy castle”, or with the ultra modern comfort and convenience herein expressed. Nothing has been over-looked in the line of labor-saving devices, from the dumb-waiter in the kitchen to the arrangement for feeding coal and wood from the outside into a bin near the fire-place in the living-room. The architect and owner working together have been most successful in bringing together and weaving into the same pattern, two elements which are almost at the opposite ends of the compass—poetic beauty and up-to-the-minute utility. Also, the construction shows a feeling of solidness and permanence, of honest, thorough and time wearing qualities. It is built too, with regard to future enlargements; the raising of the roof over the “scullery” wing is contemplated to accommodate another bed-room, and a terrace is being laid out at the side where there is ample space for lawn and flower beds.



“Plenty of light through the spacious windows”



THE ALLURE OF THE WALL FOUNTAIN

Exemplified in the garden of Mrs. Eldridge M. Fowler, in Pasadena

Designed by the Architect, Myron Hunt.

By ESTHER MATSON

Of the old Italian gardens one of the happiest features was the wall-fountain. The old masters who created such pleasaunces as the Villa d'Este, as the Villa Lante, or the villas at Frascati well know what a thrill of delight it gives one to come upon a garden wall in which has been artfully set a fountain.

Too often in America when we try to model our new gardens on the old masterpieces we forget certain of the underlying reasons why those were so full of charm. In our enthusiasm for the wall-fountain *per se*, for instance, we sometimes overlook two important points,—first the fact that the majority of those old gardens were laid out on steep hill-sites and that therefore terraces and retaining walls were matters of necessity. Secondly, the fact that the fountains which have greatest glamor are those

which the masters wrought most skilfully into the composition of the wall and that in its turn most perfectly in harmony with the landscapes by which they were environed. The most bewitching of the old wall fountains, in brief, are the ones that while avowedly artificial, architectural structures, yet seem almost as inevitable as the rocks, the trees and the surrounding hills, seem indeed to be almost as much “at home” as they.

Mrs. Fowler's happy version of an Italian garden, full as it is of varied interest, is particularly striking for the art with which its walls and wall-fountains are contrived,—first in relation to the site, and next, in relation to one another.

The garden situation is ideal, the grounds sloping eastward from the house with an abruptness that makes buttresses, terraces and stairways essentially reasonable. Just the



type which the old English garden-lover in the seventeenth century, Gervase Markham, eulogized as "exceeding beautiful to the eye and very beneficial to your flowers and fruit trees, especially if such ascents have the benefit of the sun rising upon them." This does have that benefit.

The boundary toward the street is made partly of trees and close-growing shrubs, partly only of masonry. "Perfect seclusion" is achieved in the same way that it was achieved in the old models where as Professor Hamlin noted is "no oppressive display of prison-like walls."

We all agree now that art is the embellishing or making the most of some necessity. Excuse then is not needed for the delightful arched niche in the southeast corner of this boundary wall and for the wall fountain with the endearing little bronze figure of a child leaning over a pool. The little figure gives that "human interest" about which we talk so much, while the tiny frogs set about the rim add a happy "touch of comedy."

The abundance of flowers and foliage serves to set the little nook still further apart, making it a kind of shrine magically sentinelled by the tall fronds of evergreen papyrus.

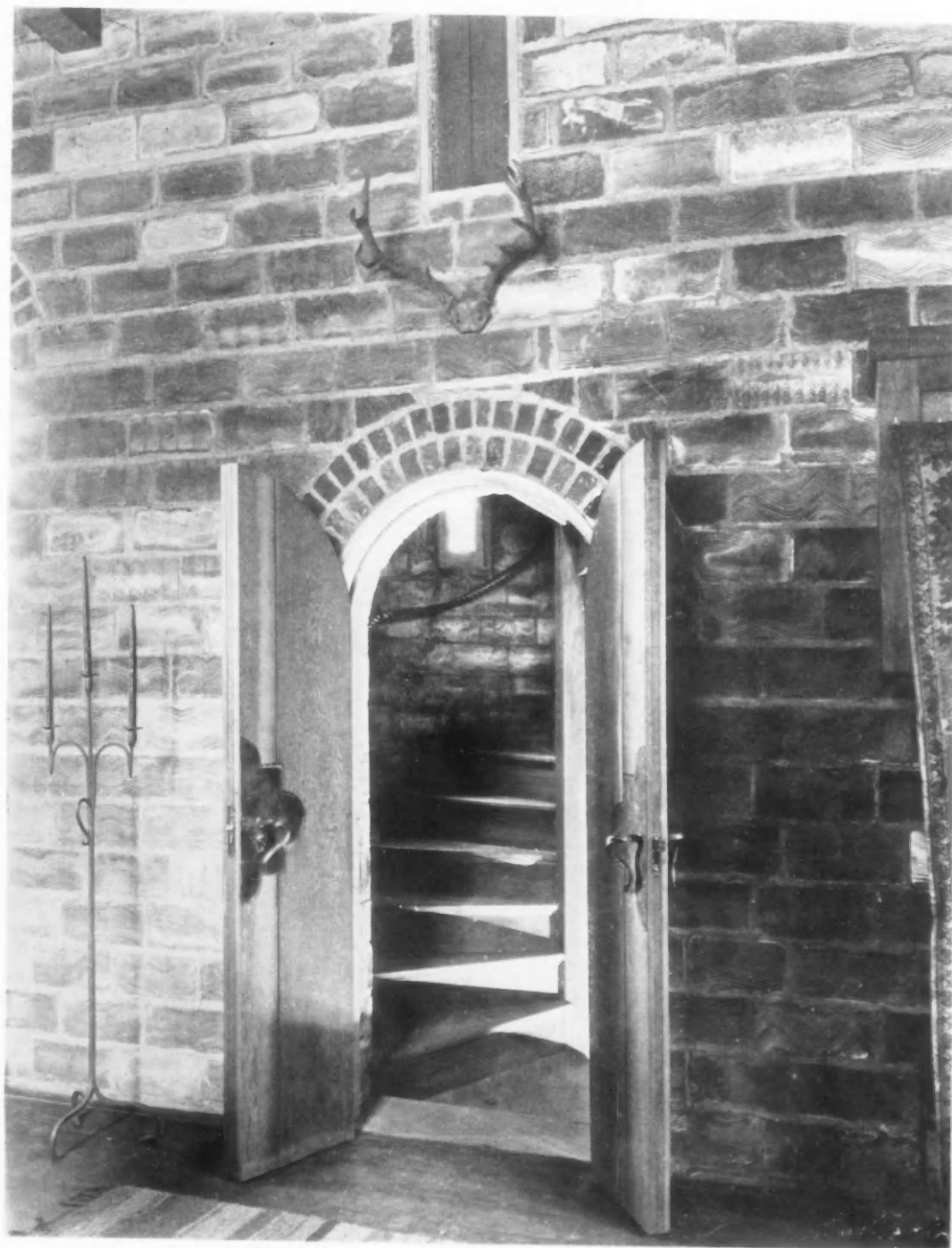
Opposite, instead of a boundary wall a retaining wall was required, and this has been broken into several different units by flights of stairways, sometimes straight and stately, sometimes winding and teeming with mystery. At one point a peculiarly effective "garden-picture" is made by a wall-fountain contrived between two winders. A sufficiently generous expanse of plain wall surface is left to allow of an ever fascinating play of sunshine and leaf shadow. Above is a classic balustrade, while midway between the two flights of steps has been inset a marble water basin. Over the edges of this the drops trickle into a lower, larger basin filled with lilies.

The low pool is simply rimmed and set near enough to the ground for the many surrounding flowers to peep over into it. At each side of this unit of walling rises a pier that makes both for height and for dignity. Colorful vases resting on these piers bring in a note of reminiscence, hinting indeed at rare old majolica, but in reality proving themselves to be of California craftsmanship and well worthy of fame on their own behalf.

In old Italy as we all know, flowers are not counted among the chief assets of the

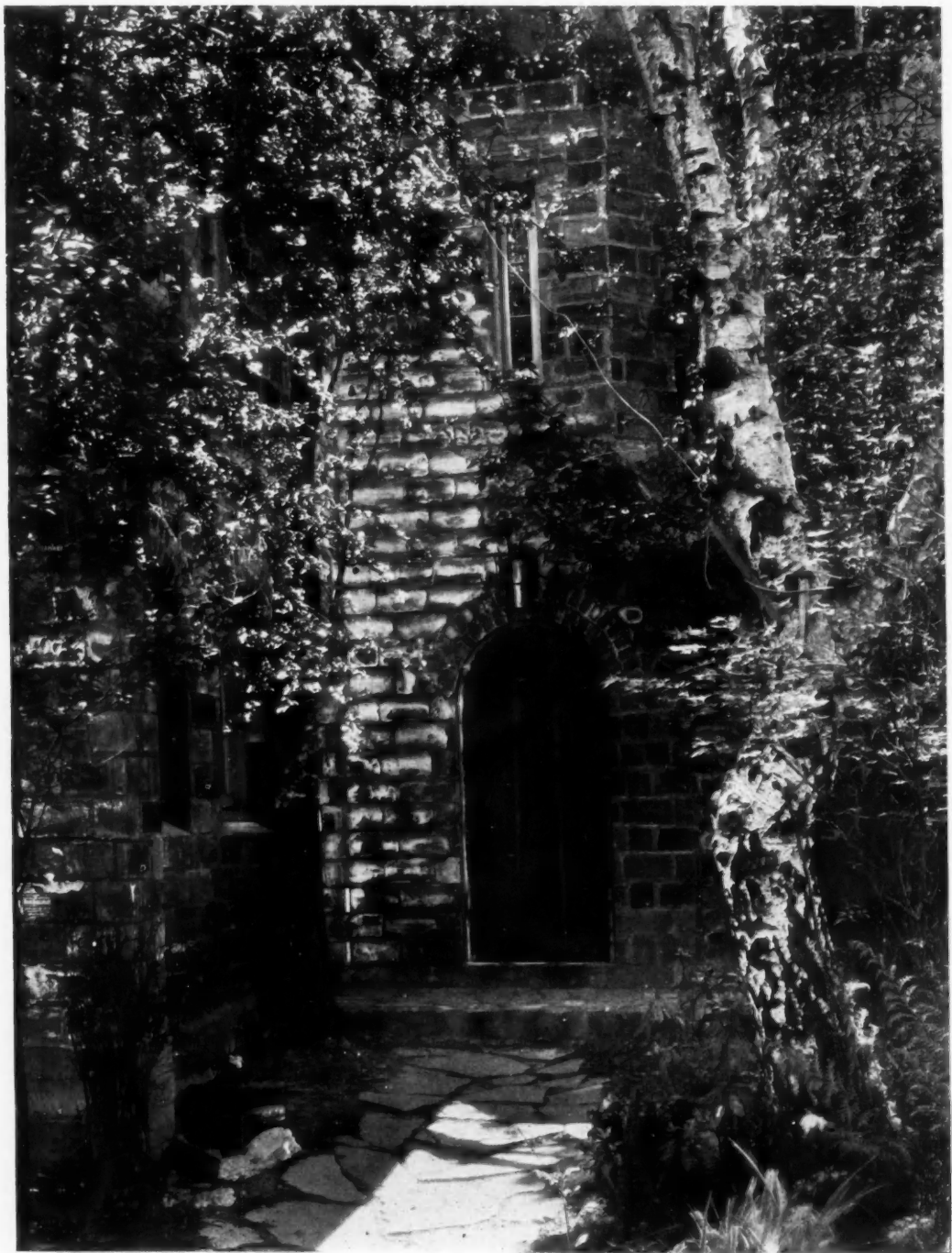
(Continued on page XIII)





"Reminding us of the gray stone Westminster Abbey stairway"

STUDIO OF DIGBY BROOKS
SAN FRANCISCO, CALIFORNIA
HENRY H. GUTTERSON, ARCHITECT
PHOTOGRAPH BY F. M. FRALEY



"Birch trees frame the tower and doorway"

STUDIO OF DIGBY BROOKS
SAN FRANCISCO, CALIFORNIA
HENRY H. GUTTERSON, ARCHITECT
PHOTOGRAPH BY F. M. FRALEY



STUDIO OF DIGBY BROOKS
 SAN FRANCISCO, CALIFORNIA
 HENRY H. GUTTERSON, ARCHITECT
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"The arras hanging below the balcony"

STUDIO OF DIGBY BROOKS
SAN FRANCISCO, CALIFORNIA
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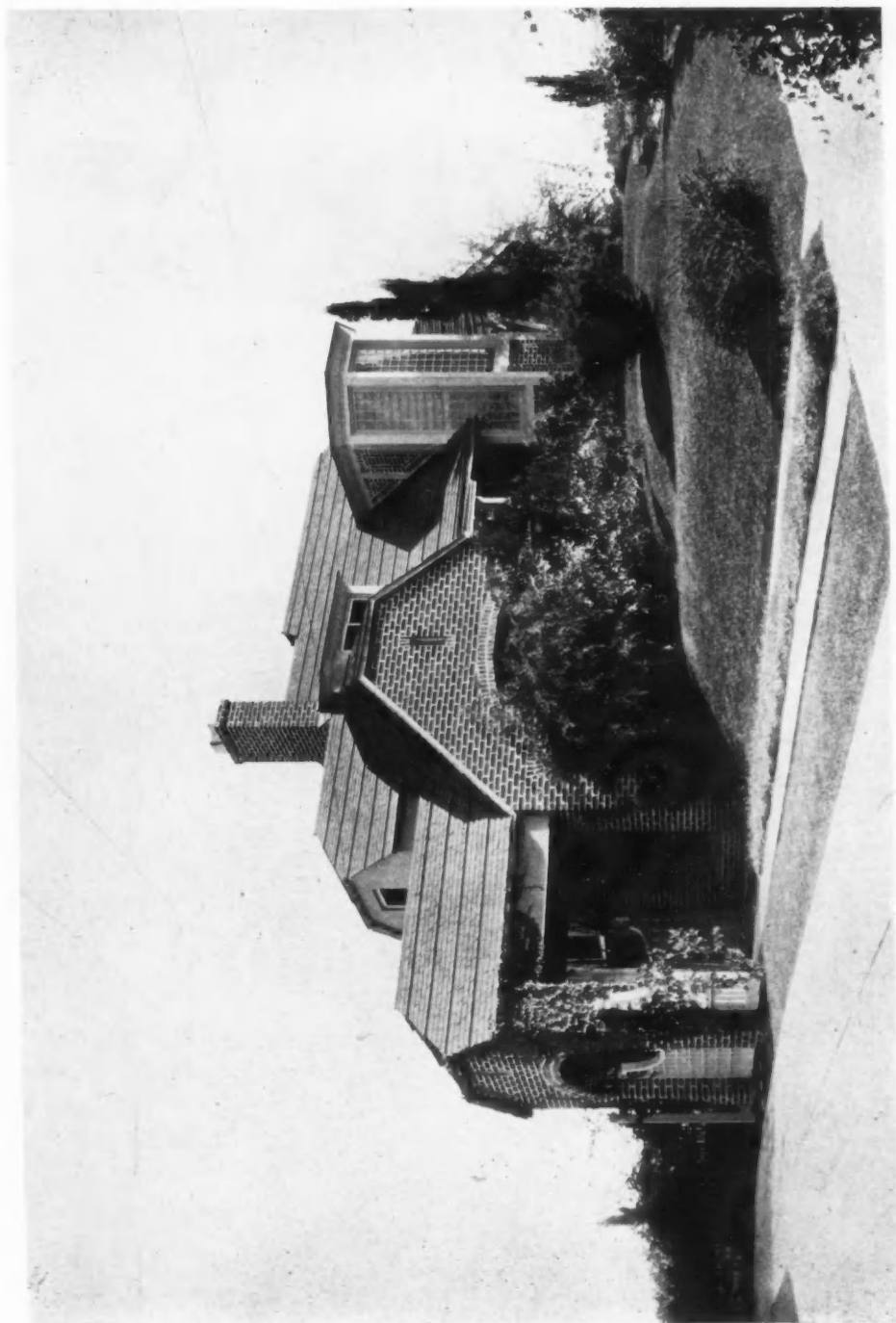
"Over-mantel decoration an armorial panel"

STUDIO OF DIGBY BROOKS
SAN FRANCISCO, CALIFORNIA
HENRY H. GUTTERSON, ARCHITECT
PHOTOGRAPH BY F. M. FRALEY



"The gray stone fireplace flanked by orange-curtained windows"

STUDIO OF DIGBY BROOKS
 SAN FRANCISCO, CALIFORNIA
 HENRY H. GUTTERSON, ARCHITECT
 PHOTOGRAPH BY F. M. FRALEY



THE LE SAINT RESIDENCE
LOS ANGELES, CALIFORNIA
FREDERICK SOPER, ARCHITECT
PHOTOGRAPH BY OSCAR MAURER



THE LE SAINT RESIDENCE
LOS ANGELES, CALIFORNIA
FREDERICK SOPER, ARCHITECT
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THE LE SAINT RESIDENCE
LOS ANGELES, CALIFORNIA
FREDERICK SOPER, ARCHITECT
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RESIDENCE OF W. L. DENISON
LOS ANGELES, CALIFORNIA
FREDERICK SOPER, ARCHITECT



RESIDENCE OF W. L. DENISON
LOS ANGELES, CALIFORNIA
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THE BUILDING REVIEW



LE SAINT RESIDENCE

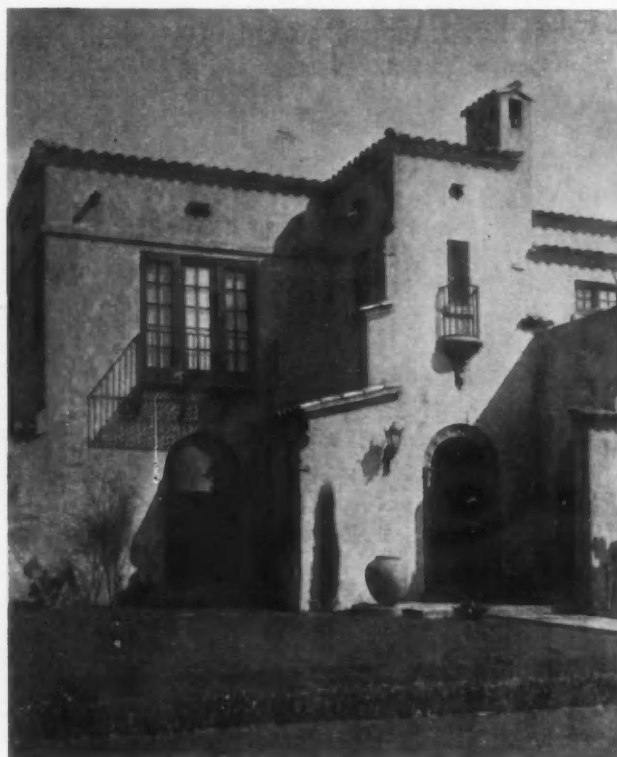
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LOS ANGELES, CALIFORNIA

FREDERICK SOPER, ARCHITECT

EDITORIAL

The "Northern California" movement, recently inaugurated, should result in a more evenly balanced, healthier growth of the entire state, if this campaign is carried out in a constructive way.

The reading public of the United States knows in a general way that California is a land of sunshine, fruit, flowers, and gold. Comparatively few people know definitely the variety and scope of its resources, its developing commerce and manufacture.

As the world is populated with Jack Spratt and his wife, a definite, informative and constructive publicity should bring it about that round peg "immigrants" to California will be fitted into their appropriate round holes as they may exist throughout the state, and square pegs into square holes. There will continue to be many worthy people who prefer the Southern climate and thrive on its comfortable warmth. The wonderful development of that region has been a tremendous asset to the State—and a mighty object lesson.

Northern California knows from its own experience that happiness, comfort and prosperity are also assured to those who prefer a cooler or a more inland climate, a different kind of life or livelihood. In this great State there is an almost unlimited range of choice.

Definite and accurate information available to prospective settlers—which means, to the rest of the country—is to be supplied through the Northern California movement. No fault can be found with this program, and its vigorous prosecution is most desirable.

Recently the Code of Building Ethics, prepared by the New York Building Congress for all the elements concerned with the building industry, was re-printed in the Building Review. This was a local attempt to establish a basis for co-ordination and improved standards of efficiency.

Other local, and some national conferences have been held, each contributing some specific action or suggestion toward the solution of the same great general problem.

These (comparatively) sudden efforts to cure the ills of the industry were brought into being, of course, by the war. Deferred construction, followed by high prices, resulted in a cramping shortage of buildings, restriction of business, discomfort and high cost of living. Something had to be done at once.

Following the local movements, and no doubt largely due to their incentive, comes the broad and comprehensive conference which is the first united, nation-wide endeavor to weld the building industry into a really efficient instrument of public service.

The American Construction Council met in Washington, D. C., on June 19 and 20, with Secretary Hoover presiding. Franklin D. Roosevelt, former assistant Secretary of the Navy, has agreed to accept the presidency of the organization.

The ten groups represented consist of:

1. Architects.
2. Engineers.
3. General Contractors.
4. Sub-contractors.
5. Construction labor.
6. Material and equipment manufacturers.
7. Material and equipment dealers.
8. Financial, bond, insurance and real estate organizations.
9. Public utility construction departments.
10. Representatives of Federal, State, County and Municipal bureaus or departments concerned with construction.

This council has been organized first, to find out what can be done to eliminate waste in production and labor, and conflict as to functions, wages, and profits; second, to give full publicity to the results of its investigations.

Such a council can issue no orders, for it has no enforcing authority. But, as Mr. Roosevelt says, "When the real facts of a situation are understood, there is nothing much to argue about. The council will 'control' the construction industry, not by balloting or opinions, but by ascertaining facts."

The importance of this definite start under unimpeachable leadership can hardly be over-estimated.

The few glimpses of Mr. Frederick Soper's work in Los Angeles, which the Building Review is enabled to show in this issue, give an idea of the picturesque quality of his designs. He combines various materials, irregular grouping of masses, and varying roof outlines, into compositions which have unity and yet possess that charm which is apt to come by accident alone.

THE BUILDING REVIEW

A FEW NOTES ON ROSE CULTURE*

By PROFESSOR J. W. GREGG, UNIVERSITY OF CALIFORNIA
BERKELEY, CALIFORNIA

Rose growing by professionals as well as amateurs has been practiced for so many centuries that it would seem that growers of today ought to know and practice all of the important cultural details.

There are many factors involved in the successful growing of roses, and here in California, where we have a tendency to leave too much to our wonderful soil and climate, some of these essential requirements are often times neglected.

To begin with, one should select if possible a fairly heavy well-drained loam soil, on either a south or southeastern exposure. This soil should be well prepared by deep ploughing or spading, and by working into it a liberal quantity of old cow manure.

Well grown, healthy, budded or grafted stock should be purchased and planted in holes that have been dug sufficiently deep to thoroughly loosen the soil, in order that the future root growth may grow downward as well as laterally, for the future support of a good top growth. Many amateur gardeners fail in the cultivation of many plants because they do not dig large enough holes at the time of planting. Rose bushes should be deeply rooted, and not forced to become surface feeders. A deep hole also acts as a sort of a reservoir, and holds a reserve supply of moisture which the plant draws upon even when the surface soil may be in the shape of a dry, dusty mulch.

Roses should be planted far enough apart in the rose garden to permit of plenty of light and air around each plant, as well as to facilitate cultivation, pruning and the cutting of flowers. Some varieties may be planted as close as two feet, while others, of the stronger growing types, need at least three feet of space between plants.

After roses have been properly planted, the next most important operation is that of irrigation. The majority of amateur growers particularly, have a tendency to water all plants too often, and to apply water by the expensive method of promiscuous overhead sprinkling. Each rose bush should be watered individually, not oftener than once a week, during the driest months. This water should be applied to a basin, which should be formed immediately around the plant. This basin

should be filled up with water two or three times at each application, and allowed to soak into the subsoil. As soon as the surface soil is dry enough to cultivate, a loose mulch should be maintained. Watering should be done early in the morning in order that the soil may be somewhat dried out on the surface before night, as all plants ought to go into the night dry, particularly around the Bay Section, as there is no condition more conducive to an attack of mildew or rust than a constant moist atmosphere around roses.

Pruning is another very important factor too little appreciated and understood by the amateur rose grower. It should be remembered that roses produce flowers on new wood and that it should be the object of the grower to so prune his plants as to constantly relieve them of old wood and force them to produce new wood, as near as possible to the main stems or crown of the plant. All short jointed, crooked growth should be removed, and only straight vigorous shoots allowed to remain. A certain amount of pruning can be done with the cutting of every bloom if the grower would realize it. One has a tendency to cut blooms with a desired length of stem without any thought as to where new growth should break forth below the cut. Plants should be pruned so that they will maintain a well-shaped, evenly balanced top, and should not be allowed to produce growth so thick as to cut out sun and air from the center of the top. Different classes of roses need to be pruned differently, some requiring heavy cutting, while others do better with less severe pruning.

Here in California one has a tendency to force plants into maximum bloom the year around without recognizing the fact that Nature has provided a resting period for all plants, and that this resting period is for the purpose of recuperation or ripening of wood growth. Roses should, as a rule, have at least two resting periods and two growing periods during the year, here in California. They may come out of a resting period during the winter months of November, December and January, being cut back at that time and brought into good Spring and early Summer bloom. About the middle of July they may be rested off by withholding water until the latter part of August, when they

(Continued on page 14)

*Courtesy of Alameda County Garden Club.

INDUSTRIAL

SAN FRANCISCO FINANCIAL HUB OF PACIFIC COAST

Internal Revenue collections for the fiscal year ending June 30, affords convincing proof that San Francisco is the real financial hub of the Pacific Coast states, said Collector of Internal Revenue John P. McLaughlin, in a recent statement. The total collections in the San Francisco district amounted to \$81,259,266.24 of which \$55,600,000 was from income tax.

"This total is far greater than the combined collections of Oregon, Washington, Alaska and the remainder of California combined. In June \$10,122,936.14 was collected here. Of this amount \$8,872,447.84 was for income tax.

"When we consider the fact that incomes amounting to \$1,329,005,594 were turned in by taxpayers in one year in the San Francisco district some idea of the financial foundation upon which San Francisco is built may be obtained. Considering the fact that many of the special war taxes have been annulled the showing for the past fiscal year has been a satisfactory one. Taxpayers are meeting their obligations promptly and they are entitled to the thanks of the Government for the hearty co-operation they have given us in the five drives we had on during June in which practically 100,000 persons either paid taxes or registered as required by law."

UNIVERSITY OF CALIFORNIA TO BUILD NEW EDUCATIONAL BUILDING

Construction of the new \$350,000 School of Education Building will be started early in August according to a recent announcement.

Plans and drawings for this new structure have been completed by John Galen Howard, University Architect, and are now in the hands of the contractors.

The new building will carry out the building program of the late Mrs. Phoebe Hearst in its white California granite exterior.

The site will be opposite the University Library on the present location of the old Horticultural Building.

Commenting on this addition to the University, President David P. Burrows said in part: "With the completion of this unit of the University the present congestion of Wheeler Hall and the University Library will be greatly relieved and classes will again be held on a normal pre-war basis."

OAKLAND ERECTS MANY NEW BUILDINGS

Activity in all branches of real estate, particularly in the business district, is shown in the report of the Oakland Real Estate Board.

Three large office buildings are to be constructed in the downtown section south of Fourteenth Street, an eighteen story building on Thirteenth Street, the Athens Club building on the Southern Pacific property at Fourteenth and Franklin Streets and the new addition to the Oakland Bank of Savings.

In addition to the above the new Fox Theatre on Broadway near Nineteenth is under way, the East Bay Market at Nineteenth and Telegraph is rapidly nearing completion and an office building is being planned for the corner of Fifteenth and Telegraph.

The new Tribune Building is a feature of the extensive building program. It is to be a nineteen story Class "A" structure with steel frame and concrete, faced with specially designed pressed brick similar to the present Tribune Building. The new building will be completed by July 1, 1923. Plans were drawn by Edward T. Foulkes of Oakland, who will have general supervision of building operations.

The Real Estate Board sums up the general situation as follows:

"The almost daily acquisition of new industries by this community with its consequent steady increase in industrial payrolls and the incidental increase in the volume of commercial activity of the city, as well as the rapid but normal increase in population is creating a demand for floor space in the downtown district for stores and offices to a degree never before experienced and far beyond the estimates of a few years ago made by the most optimistic of commercial district realtor experts."

THE BUILDING REVIEW

P. G. & E. TO EXTEND SERVICE TO MILL VALLEY AND SAUSALITO

Work is shortly to be undertaken on the high pressure gas transmission line which will supply the towns of Mill Valley and Sausalito with gas for the first time, filling a long felt want in these commodities. Engineering parties of the Pacific Gas and Electric Company are now engaged in the field surveys and active work will be commenced within a few days. The pipe line will be approximately six miles in length from Corte Madera, terminus of the present main, to Sausalito. The branch line to Mill Valley will be approximately two miles in length. The pipe line will be six inches in diameter. The cost of the main is estimated at \$192,000.

SAN FRANCISCO ATTRACTING MANY NEW INDUSTRIES

A recent report issued by the Chamber of Commerce show that 102 new factories have been established in San Francisco since January 1922. From 1920 to date the city has acquired 691 new factories, 5,429 additional employees and an increase in its payroll of over \$10,000,000. The last United States census showed the city's payroll to be \$142,301,000 but that it is many millions in excess of that amount at the present time is indicated by the above noted additions in the industrial fields.

San Francisco Realtors report that the first half of 1922 has been the best in the history of the city. Figures compiled by Thomas Magee and Sons record a 60 per cent increase in real estate sales over the same period in 1921. The number of sales for this period totaled six thousand two hundred and ninety-four, an increase of 20 per cent over the highest number of sales recorded for any similar length of time.

Present indications are that this is not a temporary boom but that the present activities will continue throughout the rest of the year.

W. P. FULLER & COMPANY ADD TO HOLDINGS

A purchase was recently made for W. P. Fuller & Company by the A. J. Rich Company of the entire land and improvements of the former "Steiger Terra Cotta and Pottery Works" in South San Francisco. There is

more than ten acres in this new addition and the purchase price is said to be far in excess of \$10,000 per acre.

Improvements will be started at once on the newly acquired land and will add greatly to the already large holdings of this company.

That the industrial development of San Francisco is about to be fully recognized on the lines drawn by engineers who claim that the shore line and pier head will continue on the San Francisco side down the peninsula is again emphasized by this purchase the benefits of which will accrue to South City and San Francisco.

RICHMOND BUILDING ACTIVITIES

The largest building movement Richmond has ever known is now under way. The Builders' Exchange reports that over half a million dollars worth of building construction is under way at the present time.

Thomas A. Reed, a local merchant, is erecting a large apartment house with stores on the ground floor. The local chapter of Redmen have plans drawn for a hall to be erected in the near future.

The Bay Cities Home Builders, Inc., have taken out permits for several new homes which will be erected on Key Boulevard in the hill residence section between San Pablo Avenue and the new Country Club.

EMERYVILLE BUILDING NEW INDUSTRIAL PLANTS

A series of modern manufacturing plants are now being constructed on the Oakland Terminal, formerly the Emeryville Terminal Tract, according to an announcement of E. B. Field of the Mee Estate.

Development work, which includes grading, heavy concrete streets, large water mains, sewers and spur tracts is well under way.

The buildings will be of one story and will be leased out in units of 10,000 square feet. Each 20,000 square feet of building will have about eighty feet of parking space planted to lawns with side walk and street space in front and eighty feet of spur tract in rear. Material and merchandise movement will be on one level from car to factory or from warehouse to motor truck.

Re-enforced concrete construction will prevail throughout including heavy concrete loading platforms.

SHORTAGE OF HOUSES IN UNITED STATES

Despite the increased building activity in the United States during the last six months, the housing shortage for the country as a whole was today estimated as somewhat more than two and a half years' production by John Ihlder, manager of the Civic Development Department of the Chamber of Commerce of the United States before the National Conference of Social Work. According to Mr. Ihlder the situation is not the same in all American cities. In some cities the shortage is estimated as nearly four years, he said, while in others, it is approximately one and a half years, or even less.

"This means," he explained, "that many thousands of American families are still living in crowded quarters, well-to-do families as well as poor. More significant, it means that a considerable proportion of these families are becoming accustomed to this cramped living, accepting it as normal. I have heard of an Admiral of our Navy, who, with his wife and two sisters, occupies three rooms in an expensive apartment house and has his meals prepared on an ingenious little electric stove in the hall, of a comparatively well-to-do woman who occupies one room and bath and has her laundry washed in the bath room. When one goes from such people to the poor, he finds the old over-crowding accentuated and insanitary conditions worse than they were before the war."

Mr. Ihlder pointed out "that while we cannot expect house building to continue long at its present speed, we may hope that it will continue to exceed current increase of need and so gradually reduce the shortage. Coincidentally we may expect that building prices will come down, not steadily—just at present they are rising from the lower level of the winter—but with occasional flats and accents. This means that we may hope for dwellings produced and sold at smaller cost and so put within the means of a constantly larger proportion of the people until the day comes when the old procession is once more started from poorer houses to better houses and so make available to families of small means the old but adequate houses that are still habitable. At present there is an hiatus between the expensive houses under construction and the dwellings of the unskilled wage-earner. At present and for some years in the future, so far as we can foresee, there will be

little or no building of new dwellings, at least in the east, for unskilled wage-earners.

"Desire for such dwellings is likely to expose us to an insidious danger; the attempt to cheapen construction by diminishing the space put at a family's disposal or by encouraging shoddy construction. The short cut of shoddy construction which has been, and still is to a lesser degree, one of our greatest menaces, promises to offer earlier relief, but at a cost which our children and grandchildren will not pay. The short cut of diminished space has amply proved its fallacy in tenements of New York. Its ultimate results will be higher rents for a population so crowded together that it can not live, but will merely exist

"From the housing point of view, the most encouraging development of the past two or three years is the extension of zoning regulation in the United States. Begun just before the war, zoning gripped our imagination and as soon as peace returned American cities began to apply it. Today some sixty cities have or are drafting zoning regulations. Because of these zoning regulations they are keeping in their residence districts the open spaces which are the fundamentals of good housing."

UNITED MATERIALS COMPANY OPEN NEW OFFICES

The United Materials Company announce the removal of their offices from the mezzanine floor of the Sharon Building to Suite 808 in the same building.

Here they have installed a display of face brick of every description including the Richmond Tan and Red Rug Brick laid in various mortar colors, as well as an exhibit of Granada Roofing Tile and Hollow Building Tile.

A unique feature of these new display rooms is the panel arrangement showing the various face bricks used in building construction. These panels are so arranged that but one type of brick is visible at a time. This avoids the usual difficulty of having several kinds of brick in view at the same time which renders it very difficult to visualize an entire wall of the particular brick under consideration.

The United Materials Company extend an invitation to architects, contractors, and their clients, to visit the new offices and make use of the various displays in making a selection of materials.

THE BUILDING REVIEW

REVIEW OF TRADE LITERATURE

"Concrete for Town and Country" is the name of a 189 page booklet issued by the Lehigh Portland Cement Company, Allentown, Pa. The book is divided into three parts. Part one contains photographs showing concrete and its various possibilities. Part two gives general information on the many uses of concrete. Part three contains tables and explanations of the various uses of concrete. For the man who is interested in concrete and its adoption to various construction purposes this book will prove a source of valuable information.

The Monarch Metal Products Company, 5020 Penrose Street, St. Louis, Mo., have issued a new Manual of Casement Window Hardware. The Manual complies with all suggestions and recommendations of the American Institute of Architects and will be mailed upon request.

"Sylphon Heating Specialties" is the title of an attractive booklet published by the Fulton Company, Knoxville, Tennessee. This is the first general catalog put out by this company and contains many interesting features relating to heating and temperature regulation.

The Truscon Laboratories, Detroit, Michigan, announce an "Architect's Specification Handbook" which will be mailed upon request. This is a revised edition of the Truscon Specification Book, and contains 104 pages of specifications on Waterproofing, Dampproofing, Oilproofing, Technical Finishes, Metallic and Chemical Floor Hardeners, Protective Steel Coatings and Architectural Varnishes. The binding is loose leaf, making the set of Specifications adaptable for use either as a reference book for the A. I. A. Filing System or for any other classification adapted by the Architect's or Engineer's office.

NEW AGENCY ESTABLISHED FOR DISTRIBUTION OF PHILIP CAREY PRODUCTS

The Jones Brothers Asbestos Supply Company Incorporated of 512 Second Street, San Francisco was recently organized and has been appointed distributor for the Philip Carey products in California and Nevada.

"Business conditions in Northern California were never better," said Edward F. Jones, manager of the company, who has just returned from a survey trip of the Sacramento and San Joaquin Valleys. "Signs of prosperity are on every hand. Homes and factories are rising in great numbers throughout the entire field. Every one seems to be pulling together with a new spirit of cooperation which is contagious."

Architects, builders and contractors realize the importance of asbestos roofing, and magnesia which insure a long life to roofs, pipes and boiler work.

Magnesia coverings have been the standard of the United States Navy Department for over thirty years. More of it has been used in stationary power plants, in marine work, and on locomotives in the form of lagging than all other kinds of high pressure coverings. It is well recognized as a most permanent practical conservator of heat.

The Jones Brothers maintain a laboratory in San Francisco which is open at all times to Architects and Builders. A complete line of Carey Products are on exhibition and every assistance is extended the prospective builder in making a selection of building materials.

Seven homes in Benicia have recently been roofed with the Carey Flexible Roofing. This roofing was laid over the old shingles. The new Bank of Italy building in San Francisco is covered with the Carey Asbestos Roofing.

PROSPERITY SEEN BY REALTORS AND CONTRACTORS

Clarence K. Nichols, Oakland contractor, states that building construction has reached a point never before equaled in the East Bay District. Mills, lumber yards and other factors composing the building industry are mobilized and are in a position to serve the public better than ever before. The period of depression has been passed and we are well on the way to permanent prosperity. Building materials have dropped to a substantial level where it is safe to say that prices will not vary to any great extent. The period of reorganizing has covered over two years and this period of prosperity has come to stay. It is not an over-night boom. The East Bay builders must prepare themselves for one of the largest years in the history of the industry.

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(Continued from page 9)

may be again pruned and started into early Fall growth. During these resting periods, only enough water should be applied to prevent the bark of the main stems from shriveling up. No harm will be done if some of the small weaker growths do dry back slightly, and lose some of their leaves.

When plants are producing vigorous growth, fungus diseases, such as Mildew and Rose Rust, together with insect enemies like Green Aphis, Red Spider and Mealey Bug, may demand a certain amount of constant attention. There are many remedies for the control of these diseases and insect enemies, all of which are more or less efficacious, depending upon the thoroughness and frequency with which they are used.

Mildew may be controlled by thoroughly dusting the plants with sublimed sulphur early in the morning of bright, sunshiny days, or they may be sprayed with a solution of Potassium Sulphide at the rate of about three ounces dissolved in 10 gallons of water. New growth should be kept constantly covered with any fungicide. Rose Rust may also be controlled by the use of the materials just mentioned, but should it become too bad before such materials are applied, the parts

of the plant most affected should be cut off and burned.

The Green Aphis, Red Spider, Wooley Aphis and Thrip may all be controlled by the use of any of the Nicotine extracts now on the market, diluted according to directions, or by the use of a soap or kerosene emulsion. Regular syringing with a good, stiff, fine spray of water on the foliage once or twice a week on bright, sunshiny days will materially discourage the rapid spread of the Green Fly and Red Spider.

In conclusion, therefore, the principal factors governing successful rose growing here in California are:

1. Desirable varieties.
2. Good soil and exposure.
3. Well prepared soil, and well planted stock.
4. Proper irrigation and cultivation.
5. Proper pruning and the recognition of resting periods.
6. The control of fungus diseases and insect enemies.
7. Proper fertilization by the use of a manure mulch, or the application of bone meal around individual plants, at the beginning of the blooming period.

(Continued from page 6)

gardens. In this extra-illustrated American translation of an Italian pleasaunce, however, the flowers are, after all, of all its features the most beguiling. And these flowers have been chosen not merely for their glad color, but also for a certain airy grace. A lightness results that is not usually found where bloom is so luxuriant.

Not here are the staccato reds,—very few indeed even of the shell pink tones. White, blue and gold make up this color chord. Blue and white to enhance one another and to make for serenity, — many and varied greens to serve as foils,—and gold for romance,—but the color scheme to be sure, is another story.

To return to our wall-fountains, the point we wish to stress is just the fact that they are standing proof that architectural accessories can be so perfectly blended with natural beauties that each will set the other off. The truth about the art of gardenage which Edith Wharton pointed out is here exemplified to perfection to-wit, the glamor of the manner which we know as Old Italian is due to the complete harmonization wrought between "marble, water, and perennial verdure."

REINFORCED CONCRETE SKY-SCRAPERS

Tall buildings are numerous in our large cities. Often the only comment that they attract is one of protest against the obstructions encumbering the sidewalks during their construction. After a building has been completed few persons not conversant with types of construction will see anything to distinguish it from another similar building. The fact that it may be an entirely different type of construction, introducing perhaps new things of great importance economically, seldom becomes common knowledge. Also seldom does it happen that the average citizen recognizes in a new type of skyscraper an established, accepted type of construction, having advantages peculiar to that type alone.

It really required world war conditions to give the necessary impetus resulting in larger, more extensive adaption of reinforced concrete for skeletons of tall structures. Designers thus forced through inability to obtain materials for the commoner types of construction, turned to concrete and at the same time found to their surprise that the cost of such structures was lower than they had pre-

(Continued on page XVIII)



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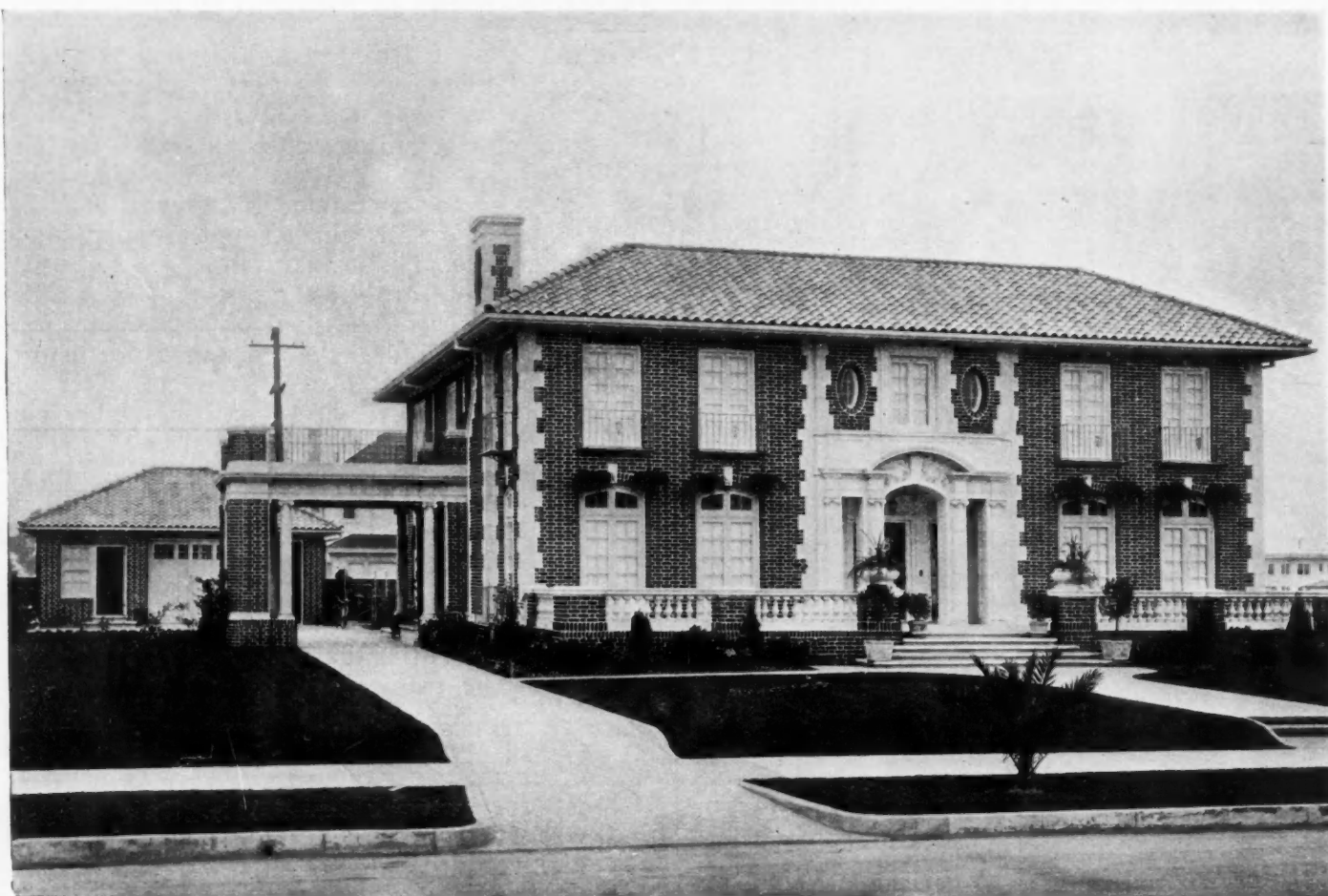
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DEEP GROOVE AND SELF-ALIGNING BEARINGS
HANGER EQUIPMENT

(Continued from page XIII)

viously believed. They learned that an actual saving resulted by comparison with usual types of so-called thoroughly fireproof construction, worthy of comparison with reinforced concrete.

They have found also that the time required to complete concrete buildings is somewhat less because the time element is considerably under control of the builder, since there is no necessity of waiting for the fabrication and shipment of structural shapes from distant shops. Materials for the most part can be obtained locally. This was of paramount importance during the war when economies in the use of transportation were imperative and it still constitutes an important advantage of concrete construction. As a result hundreds of tall reinforced concrete buildings have sprung up during the last few years. In fact in many localities the majority of structures, ordinarily classed as high buildings, and which has been in progress or were completed during the past season, are of reinforced concrete. In Minneapolis and St. Paul alone there are twenty-six buildings from ten to fourteen stories high with reinforced concrete structural frames. A hasty survey covering the entire country discloses that the number of reinforced concrete buildings over ten stories high, completed or under way, total around 300.

Architectural and engineering firms that have thoroughly enlisted the economies and advantages of the high reinforced concrete building have become specialized in this type of construction because of the possibilities thereby offered for professional advancement.

The question naturally arises as to why high concrete buildings required the impetus of war to force their advantages to the attention of architects and engineers. In addition to the mistaken idea that they were high in first cost, the impression prevailed that the lower story columns of high reinforced concrete structural frame buildings would have to be excessively large. Reduction of rentable floor area was added to the assumed higher cost of the buildings with natural acceptance of the resulting error that the entire building would be uneconomical. This impression, like others of its kind, became fixed through tacit acceptance without investigation, largely because of its frequent repetition. It is gratifying to know that the question is no longer viewed in this light—that knowledge of facts prevails and that unsupported statements cannot pass without challenge.—*Building Management.*